



To see Little Mary in "Madame Butterfly" is almost as good as a trip to sunny Japan.

Looks like a real opera season, with "Carmen" and "Madame Butterfly" on the movie boards.

There is no argument—we will have to hand it to Marguerite. In "Still Waters," her eyes were never brighter—the gladness in her countenance fairly beams with sunshine. She is full 48 inches of inspiration.

The Liberty has adopted a new film

favorite for its next serial. Ruth Roland, age 23, auburn hair and blue eyes, and unmarried. She will lead in the new Pathe-Balboa story, "The Red Circle," to replace "Neal of the Navy," which is completed next week.

Returning to her dressing-room to enjoy some rare Muscat grapes Hollywood friends had sent her, Winifred Kingston, leading woman for Dustin Farnum in the new Pallas Company picture "The Gentleman from Indiana," found the grapes gone, and in their place the signed note: "I took some.—Lydia Yeamans Titus." That

was all right. What she didn't know was that Dustin Farnum, under cover of a perfect alibi, took some too.

Mary Pickford cherishes among her possessions a note of congratulation from Tamaki Miura, the first Japanese prima donna to sing "Madame Butterfly" in the United States. It was written after she had seen little Mary in the mute version at Stanley theater, Philadelphia. Local Japanese colonies throughout the mainland have flooded Miss Pickford with letters of praise for her correct interpretations, and many letters have been received by the Famous Players Company from high Japanese for the excellent settings used, and correct mannerisms displayed throughout the whole film.

Her new activities for the screen reveal that Anna Held, the noted French comedienne, who is playing in Paramount Pictures, holds above all other enjoyments two daily pleasures that she is forced to forego while appearing before the camera for the Mutoscope Company in Los Angeles. These daily treats—or rather—treats that were—late sleeping and an elaborate luncheon. And both are denied her, for they do not count in the success of a picture play. So great a star as Anna Held has doubtless been brought up to night-life, and the sudden appropriation of her valued activities to daylight must be a severe strain that is difficult to alter. This very thing is one of the chief reasons why so many of our greatest artists are deserting the stage for the screen. At sundown, the day's work is ended.

When the adaptation of Denman Thompson's celebrated classic, "The Old Homestead," reaches here in films, Honolulu will receive one of the richest heritages of the stage. This beloved old play, the germ of which had its inception in 1875, has been one of the accepted standards of the theater for over 30 years—a fact which has earned for it the name of "America's oldest living play." Frank Losee, who plays "Josh Whitcomb" in this drama, is the old man in "The Masqueraders," seen here last week. "The Old Homestead" has proven its popularity and undying interest to generation after generation of theatergoers, and it is estimated by Frank Thompson, son and heir of the celebrated author-actor, from whom the rights to the adaptation were obtained, that in three decades it has been seen on the stage by fully 20,000,000 people. And, strange to say, at least that many will see it in one year, in pictures.

From "extra" to "leading lady" almost over night—such was the good fortune of little Marjorie Daw, when Geraldine Farrar's magic word spelled success for her little protégée. It all happened when Miss Farrar was in Hollywood preparing for her "Carmen" picture, and little Marjorie was doing "extra" in one of Lasky's productions. Miss Farrar was fascinated by the little 14-year-old girl's efforts to be a real actress, and remarked to Director De Mille: "Such talent as that should not be wasted," and the consequence was that pretty Marjorie found herself cast for an important role in "The Chorus Lady." "When I began work I was in a trance," the little girl said, when speaking of her good fortune, "but I feel sure I showed myself worthy of Miss Farrar's trust. The play just carries you along like reading a book. It was so full of humor and pathos." Little Miss Daw is a Los Angeles girl. Her mother and father encourage her work in motion pictures, and she is a favorite with everyone from the cameramen to the director-in-chief. She has also a splendid voice, and recites. Marjorie's one ambition now is to visit Miss Farrar in New York, and from the determined toss of her head when she says it, she's going to, soon.

NEW LAMPS FOR OLD, IS THERE

A representative audience gathered in the Opera House last evening to hear the evangelist, J. W. McCord, deliver one of his popular addresses: "New Lamps for Old Ones." After several well rendered selections by the musicians in the company, the speaker of the evening said, in part: "When we think of the origin of the Bible, its high morals, its fulfilled prophecies, its wonderful preservation, and a score of other distinguishing marks which stamp it as divine, we must conclude that this book is different from all other books, and that its sacred pages are filled with tokens of its divine authenticity.

"When we pray, we talk to God; and when we read the Bible the Lord talks to us. In this book God tells us His secrets, and whispers His love. The Bible is in reality a letter from our heavenly Father, and the individual is wise who regards it as such and molds his life by its sacred teachings. "But with all these clear-cut signs of the heavenly origin of this most wonderful of books, men are everywhere expressing doubt as to its inspiration, and scarcely a chapter in its wonderful collection of writings passes the critical eye of many professors of the Christian faith. This evening, though, I want to tell you why I believe the Bible from cover to cover, from the book of Genesis to the book of Revelation.

"The Bible begins with the new earth



Program beginning 1:30 p. m. until 4 p. m.
Evening (two shows), 7:30 and 9:30
SPECIAL PROGRAM FOR TODAY AND EVENING
"The Sky-Hunters" (three-part drama), Essanay.
"Broncho Billy's Surrender" (comedy), Essanay.
"Ham in the Nut Factory" (comedy), Kalem.

National Theater

Honolulu's Home of Happiness

SAME PROGRAM AS AT NIGHT

MATINEE TODAY AT 2:30
PRICES 10, 20, 30 CENTS

TONIGHT 7:45

The "Big 4-Feature Film (V. L. S. E.)"

'A Black Sheep'

Legitimate Laughs—Gladsome Giggles—Roisterous Roars
In Every Inch of This Film and Other Comedy Reels
The always popular MOLOKAI TROUBADOURS in
Hawaiian Music and Melody, also

Olga and Lillie

The Singing Sapphires who every night raise a storm of enthusiasm in the National Theater—Up-to-date Songs and Dances—Chic and Charm

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Bijou

Last Time

TONIGHT

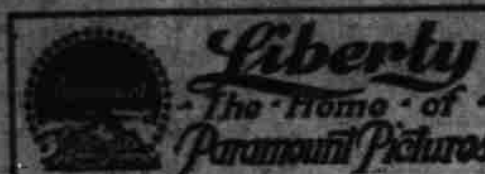
Geraldine

FARRAR

In the Romantic Sensation

CARMEN

A Picturization of the
Immortal Masterpiece
Admission, 10, 20 Cents
Reserved, 30, 50 Cents



Daniel Frohman Presents
Marguerite Clark

"Still Waters"

A Tense Drama of Circus Life
in Five Acts

29th Big Chapter of the
"DIAMOND FROM THE SKY"



COMING SUNDAY
MARY PICKFORD

"Madame Butterfly"

BACK TO OLD PRICES AGAIN
10c, 20c, 30c—Boxes Only 50c

TONIGHT

7:40 P. M.

MATINEE TODAY, 2:15



"Up-to-the-Minute"

PATHE WEEKLY

The World's News Pic-

torial

COMING SUNDAY

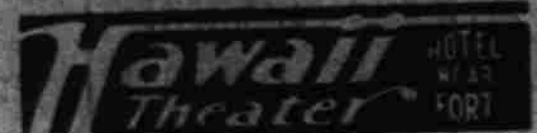
MARY PICKFORD

IN

"Madame Butterfly"

BACK TO OLD PRICES AGAIN

10c, 20c, 30c—Boxes Only 50c



LAST TIME
William Fox Presents

Nance O'Neil

Pearless Queen of Stormy
Passion

"Princess Romanoff"
Based on Sardou's Deathless
"FEDORA"
Also

Charles Chaplin
—In—

"HIS NEW PROFESSION"

Matinee Daily 2:15

Evening Commences 7:15

Feature at 8:15



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